Source: https://www.industrydocuments.ucsf.edu/docs/xjpm0004

LipSCHTICK

Historic Dispute

WHILE MICHAEL KARP'S attorneys spent yesday at the Licenses and Inspections Review Board ending their client's right to install a garage in the nt of his historic property at 245 S. 17th St., the l estate developer may be seeking a way out of the ninuing controversy by purchasing the building t door. Several sources who wish to remain unidened say Karp is negotiating to buy 247 S. 17th St., ich, with its location at the corner of 17th and dison, would allow a garage entrance in the back of property. The property, now owned by the protors of the 247 Bar, one of the city's oldest gay her bars, was built as a twin to 245, and the two ldings share a unified architectural appearance. On r 17, the city's Historical Commission voted 6-5 allow Karp, a major contributor to **Mayor ndell**'s political campaigns, to build a three- garage into the front of 245's facade. The Preserion Alliance and the Center City Residents Assoion have since filed papers in Common Pleas Court, uing that the vote was invalid since commission mber **Carolina Wischmann** "recused" herself n voting but failed to undertake the proper formal cedure for "disqualifying" herself in writing prior he meeting. Complicating matters further is the that commission chair **Wayne Spilova**, who d in favor of Karp's garage, owns a property across street from 245 S. 17th St., and Karp's attorney, **hael Sklaroff**, is also on the commission and has submitted a letter disqualifying himself from deand voting. Sklaroff disputes that the vote was inl and says that the commission should develop a hod for recusal during meetings. **Josh Grimes**, mey for the the Preservation Alliance and CCRA, simply that "the commission has evolved a series ractices in its operations that are not adequate matters of this importance." Ironically, the entire er would probably be dead today if commission ber **David Brownlee**, a history of art profes- Penn and likely a "no" voter on Karp's garage, had een at an archaeological dig in Greece on July 17.

—NOEL WEYRICH

Hey, who's that standing next to Tracy Birnhair, marketing veep of Weight Watchers of Philadelphia? It's Sarah, Duchess of York, who was recently named spokesperson for Weight Watchers' new "1-2-3 Success" weight loss plan, to be launched next week. The Duchess, better known as Fergie, is famous for the 190 pounds she shed on May 30, 1996 — when she divorced Prince Andrew.

nted Bride mps Friday Cabarets

EN FIRST FRIDAY returns to Old City next month, ars will notice a change in the evening's schedule that's use for celebrations: After just one season, the Painted e Arts Center has pulled the plug on the popular **Virgin le Late Night Performance Cabaret**. Painted Bride ic director **Gerry Givnish** says the cabaret was discond because the center "couldn't find any support for it," ite capacity crowds that turned out each First Friday for vas wildly varied: Urban Bush Women vet **Terri Cousar ckley**, local rap legend **Robert Burden**, Lost Art of et Theater performer **Val Opielski** and **DJ K-Tel**. "Our art money has been going down," Givnish explains. "[the was general cost-cutting and belt-tightening." (Also gone st Friday street parades and the Second Sunday salon sewhich featured free workshops and performances by local er groups and performance artists.) The cabaret cost the ed Bride an estimated $10,000 annually, half of which ed the salary of Virgin Bride emcee **Kali Lala Colton**. nk it was not a good decision, because the cabarets gave ride a presence on First Friday," says Colton, a performe artist in her own right. "It was a forum for new work fresh local blood. This city needs that, and the Virgin really filled that need." **Becky Kerlin**, president of the City Arts Association, which sponsors and promotes First y events, agrees. "I enjoyed it. I think it brought a presto that area of the city."

—WENDY ROSENFIELD

ture In Store Reading Headhouse

HAMBURGERS-AND-HYPE Hard Rock Cafe (slated laze fall opening) isn't the only new venture in the s for the Reading Terminal Headhouse. The city's Redeopment Authority is hatching plans for a retail "superstore" in the Headhouse to promote Philadelphia's cultural institutions. The yet-to-be-named retail outlet would sell culture-related merchandise and tickets to theaters and museums, while also providing a new venue for readings, mini-performances and lectures. The RDA's **William MacDowell** predicts a fall 1998 opening for the store, which would be the only collaborative effort of its kind in the U.S. Says MacDowell, "One of the primary purposes is not just to sell products but to give visitors to the city an awareness of the institutions and maybe even coordinate ticketing with transportation to some of these places." **Joan Doyle**, a retail consultant hired to develop the project, says the "department store of culture" concept is gaining strong support. "Many cultural groups share the same problems: poor location or market access," Doyle says. "They would all love to be in Center City, but few can afford a free-standing site. Our hope is that this would truly become the starting point for anyone's cultural experience in Philadelphia."

—BILL LOTOZO

Opera Company Campaign Singing A Happy Aria

AT A TIME WHEN so many arts groups are pressed for revenue and audiences, the Opera Company of Philadelphia i turning out to be this fall's poster child for marketing genius As of last week it broke its goal to sell 8,300 full-season subscriptions by October 20, a full 10 weeks ahead of schedule. It expects to reach the giddy heights of 8,700 by opening night of ***Andrea Chénier***, its first offering for the season. In fact, and choosing brighter to buy the single tickets they want. For perspective, consider that it 1992-93 season when OCP reached it highest 8,620 subscriptions and that was in large part the pull and equally large presence of world tenor **Luciano Pavarotti**. OCP's **Craig Har** chalks up the company's success to a new mar approach that included payment innovations, up subscriber perks, sales by grassroots volun smart direct-mail piece, targeted advertising anc ditional $100,000 in the budget to finance the en campaign. Hamilton explains, "That's brought than $300,000 to date. But we look at it as a ca vestment because those new investors may ret the mere price of a postage stamp next year."

—SARAH JO

Faux Brick Crosswalks Debut at Italian Market

THE CITY MAY HAVE FOUND the secret ing an attractive, low-cost and easy-to-ma brick crosswalk — don't use any bricks. The cro at the intersection of Ninth Street and Wash Avenue have been redone using a process calle Print, which presses a brick pattern into a spe phalt mix and then adheres a color coating mac acrylics, polymers and cement. "I don't know i fooled anyone," says **Bob Wright** of the Department, "but that's not our intention, an Street Print has proven particularly valuable viding an affordable brick-like look to entire s historic districts from Dayton, Ohio, to Utrech Netherlands. Now its Vancouver-based develop watching to see how the new crosswalks hold der Washington Avenue's heavy truck traffic. high-profile place like that provides a wonder portunity to see what Street Print can do," says Hind of Integrated Paving Concepts. Brick cros in Center City and elsewhere have been plagu chipping and uneven settling (*Philadelphia W* "The Sign of the Z," July 16), problems that Print avoids at approximately one-third of the lation cost. Questions remain about how lon color coating will last before needing a redo, b city is already discussing other possible applicati Chestnut Street and in Manayunk when it's time for the there to be replaced.

—N

2001 — A Public Toilet Odyssey?

ALTHOUGH THE CITY GAVE UP on its quest for hig automated public toilets last month, the year 2001 may next opportunity to re-think the issue, when the city franchise for 250 bus shelters goes up for re-bidding. The New York has already taken steps in that direction and i rently seeking one single vendor to agree to build and tain 4,000 bus shelters, 400 newsstands and 30 public throughout the city, all of which would carry advertising nance their upkeep. City planning director **Barbara Ka** who chaired the city task force to identify a public toilet s says her panel flushed the concept because all of the bidder posed building too few toilets and too many new adver signs to finance them. "If we had agreed to any of thos posals, there would have been such a hue and cry," says K who adds that confidentiality agreements prevent her fro ing just how much advertising was too much for the task But one frustrated applicant insists the city could have b to 20 public toilets by adding less than 100 additional freesta advertising signs the size of those on bus shelters. **Juan Le** locally based Strategic Technologies International says th plan's task force was too sensitive to public advertising an glected the aesthetic benefits of his company's proposal, would have rebuilt dozens of newsstands throughout the "Considering that the newsstands that are there now are ally offensive, our plan would have meant a positive upgra

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